

Foundations & Perspectives

Volume 12 | Spring 2014



National Treasure

*A Gem of a Garden on
Capitol Hill*

AOC Leaders

In Their Own Words



**ARCHITECT
OF THE CAPITOL**



Photo by: James Rosenthal

Frank Dark (left) and Cecelia Hill (center) team up with Tawana Briscoe (right) to ensure the Longworth Building is ready for business each day.

In This Issue



Photo by: Chuck Badal

Gardner Anna Mische John is a member of the U.S. Botanic Garden team responsible for creating the beauty of the National Garden.

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Front Cover: Gardner Beth Ahern works to keep the Capitol Hill jewel that is the National Garden shining. Photo by: Chuck Badal

Letter from the Architect



Spring is a time for new beginnings and this season promises to bring many exciting projects for the AOC. In each new project we serve both history and our customers, who need modern, sustainable solutions to do the work of our democracy today and into the future. Often, we hide the modern technology that our customers need in plain sight, while preserving the historic value and fabric of the buildings under our care. I think you'll be surprised at what is hiding before your eyes in National Statuary Hall (page 6).

There's no better example of sustainability than our National Garden (page 10), which is a living museum, a classroom and an inspiration for gardeners across the country. During the summer, visitors of all ages can be found strolling the paths of the garden, enjoying its many varieties of roses. Traditionally, gardeners believed it impossible to cultivate roses sustainably, but the U.S. Botanic Garden gardeners developed innovative techniques to do just that, managing pests and maintaining this peaceful oasis in the midst of the U.S. Capitol Grounds.

As the flowers and trees begin to blossom anew, it's also a time of renewal for us, as the Dome Restoration Project (page 20) gets underway this spring. The U.S. Capitol Dome, an important symbol of American democracy, was constructed of cast iron more than 150 years ago. The Dome has not undergone a complete restoration since 1960 and, due to age and weather, is now plagued by more than 1,000 cracks and deficiencies. We recently began a multi-year project that will restore the Dome to its original, inspiring splendor.

And while Congress entrusts us with maintaining the buildings on Capitol Hill, we're also charged with caring for the statues on Capitol Grounds, including the Robert A. Taft Memorial and Carillon (page 16). The memorial was dedicated to the late senator in 1959, and we have been caring for it ever since. Today, maintaining the memorial is a joint effort as the Senate Office Buildings and Capitol Grounds jurisdictions work together to preserve the memorial and surrounding landscape.

As we usher in a new season, I appreciate your continued support as we work to serve Congress, the Supreme Court and the Library of Congress. Let's continue to operate as one team to preserve the national treasures entrusted to our care that inspire the many visitors to Capitol Hill.

Stephen T. Ayers, FAIA, LEED AP
Architect of the Capitol

AOC Leaders

In Their Own Words

F&P sat down with four AOC leaders to discuss their views on career building, leadership, mentoring and motherhood.

F&P: How did you get your start in your profession?

Sue Adams: “I went to college for engineering, and I have a mechanical and industrial engineering degree. I was always interested in how things worked, like cars. I also liked putting things together physically, like assembling shelves.

Deatra Trinidad: As a child, my strengths were always math and science. I remember my mom taking me to the library to figure out what I could do with math and science, and I discovered engineering. I also loved roller coasters, so my dream was to design roller coasters. But I’m also a homebody, and once I realized that I would have to move around a lot to design roller coasters, I wasn’t interested anymore. Most of my internships were with the Heating, Ventilation and Air Conditioning (HVAC) side of mechanical engineering, and that’s how I got started.

Holly Shimizu: “I was always interested in the outdoors and the harvest from the garden — my grandfather had a beautiful garden. When it came time to go to college, my mother took me to a horticulture school; and I’ve never really looked back. It was a way to combine my love of plants and nature with a profession.

Teresa Bailey: “I love what I do. I started out as a summer intern with a federal agency in Baltimore. I worked in their personnel department — that’s what they called human resources back then. After I worked there for a number of summers as a high school student, I went to college. After I graduated, I decided that’s what I wanted to do.





Sue Adams, *Director of Safety, Fire and Environmental Programs*



Deatra Trinidad, *Deputy Facility Manager of the Supreme Court Building and Grounds*



Holly Shimizu, *Executive Director of the U.S. Botanic Garden*



Teresa Bailey, *Chief Human Capital Officer*

F&P: What's some advice you found valuable as you pursued your career?

SA: "Don't be afraid to move around and leave a job you're comfortable with."

"We all moved around a lot and had different experiences. And I think that's part of how you're able to grow and move up."

HS: "I agree. I think the best way to move up is to move around and have different jobs. I counsel employees about this all the time. You have to be willing and have the courage to make the change."

TB: "I want to put a plug in for the value of internships. That's how I started, and it really confirmed my interest and helped me develop in the area of human resources."

DT: "Knowing that it's okay to ask for help. If I don't know how to do something, I'm going to ask for help. But also, know your strengths and do something where you use your strengths."

F&P: How did a mentoring relationship affect your career?

SA: "I have used every supervisor relationship I've ever had as the chance to be a mentor. I always tried to get a lot of feedback — ask a lot of questions and ask, "Why?" a lot. You learn something from everyone you work with, especially if you're open to that. But the best experience I had was when I was six months pregnant, and my supervisor decided that two fellow first-line supervisors and I would rotate to jobs where we had no technical knowledge whatsoever. And we all succeeded. It gives you tremendous self-

confidence when you can do that and succeed, because you have to learn to trust people and ask questions, because you don't know the answers. You have to learn to delegate more. And it's those kind of opportunities that build up professional self-confidence and propel you forward, because then you're not afraid to ask questions, you're not afraid to speak up in meetings, you're not afraid to say what you think."

HS: "For me, I had a mentor who was the overall Director of the Richmond botanical garden when I worked as Managing Director there. Through working with him, I realized that you don't have to be good at everything — you don't, because you can't. No one can. I have things I'm really good at, and I have things I'm really not good at. That's okay, as long as I'm confident that the people around me have the skills I don't have. And so that advice is the only reason I had enough confidence to apply for the job I now have."

TB: "There was a woman during my high school summer internship who was interested in developing potential professionals for the future. And so she took me under her wing — I didn't ask her, but she thought I had potential and showed me the ropes. She taught me what the profession was responsible for, where it was going, and what I could do in it. Sometimes, mentorship just naturally happens."

DT: "My mentor was a former supervisor. He was always encouraging me, even when things went wrong, and praising me when things went well. I believe that mentorship is very important. And we don't necessarily see family as mentors, but I definitely believe the support from my parents and my husband has helped to push me along."

F&P: What makes for a successful leader?

HS: A successful leader needs to be extremely flexible. She needs to be able to listen and hear and then change. I can't get into the mindset that I'm the boss and I call all the shots here and we only do it my way. It's not good for the organization, because people need to be heard, and I need to hear them, and I need them to think about what they say and respond. Ultimately, I will be responsible for the decision; but I can't make it in isolation, because if I did, it would probably be a mistake.

DT: "I believe successful leaders should collaborate. I've found that some of the decisions I've had to make have been more of a collaborative or team effort. And it's not because I'm fearful of making a decision or going out on my own, it's because I want to make sure I have that buy-in from the group and ensure everyone is involved.

TB: "I think we all do have a responsibility as leaders to help grow other professionals — women and men. We just need to seek people out, particularly those who we think have potential, because we're not always going to be in these roles. We want to grow this agency and grow our workforce.

F&P: How has motherhood affected your role as a leader?

DT: "Being a mom has helped me be extra patient and a lot more compassionate toward people. Most people feel comfortable coming to talk to me, which I appreciate, because I feel like I want to make a difference. I want to let people know my door is always open, and that they can always come and share with me. That's not to say that other men or dads don't have the same outlook on things, but I really think being a mom, since we are that way with our children, has given me that extra touch.

SA: "I definitely have patience and understanding and empathy for other people who have children or family issues. The other thing motherhood really

"Don't just follow your heart — also follow your strengths. And be creative! Use your creativity because it helps you stand out. Just be you."

— Deatra Trinidad

did is, it forced time management. I had to find a balance and decide what was a priority. The house was never going to be as clean again, but that's because it's not that important anymore. As long as my child has a clean floor to play on, it's okay, because it's about the quality time you spend. I've also tried to pick jobs where I could be there for my child. I've consciously made decisions about my career that have enabled me to be the mother I want to be.

F&P: What are some challenges you faced as a working mother?

HS: "I was working at the National Arboretum when I had my two children, and I took three months off each time. It was so hard to come back to work. I have a lot of empathy for working mothers, because I think it's so difficult. So what I ended up doing to make it work is that when I got home, I was a mother, and all I would do was stuff with my kids. We would play, read and have fun, and my house was a mess. I wanted to be good at both — I wanted to be a good employee, I wanted to be a good mother. But I had to make compromises in both camps. I couldn't be perfect at both, that's for sure. Finding the balance is hard — it's doable, but it's hard.

TB: "I agree — it is hard. And the best time in my career was when I had my second child, my daughter. I was home part time and I worked part time. That was the best, because I got the best of both worlds. But I find that I'm more tired now, now that my children are grown, because the extra time I would have been at home, I'm here working.

F&P: Was there ever a time when you were up for a promotion and you weren't sure if you should take it because of the demands already on your time?

SA: "I think I had that question in my mind every time I changed positions. Every time. What's that going to do to my family life? But what I did is, I made a conscious decision each time to say, "I'm going to keep an eye on it, and it's not a long-term commitment for the rest of your life." If it's not working out, you can always do something different. The fear of the future is always there if you let it be there, as opposed to making a decision, doing what you think is right, and then dealing with what comes along. That's kind of the practical way I've tried to approach it."

F&P: What advice do you have for young women professionals aspiring to leadership positions? What would you say to them?

HS: "Have a willingness to do whatever is needed. It's not about what your job is — it's about whatever your organization needs to get done and that you step in and do it. To me that's so important. Do whatever is needed for your team."

TB: "Take risks. I would also say ask for help — don't be afraid to do that. Build relationships and support each other, because what you give out comes back. A final piece of advice — hone your craft. Knowing your business, your agency or profession. Develop your expertise in that area."



DT: "I have to admit I was a little nervous about accepting the Senate Office Buildings Assistant Superintendent position because of the fact that there are second and third shift maintenance employees. Water leaks at the weirdest times of the night, and I knew the expectation was for me to at least know the status of such events. I really saw that position as a way to open doors for other women because I knew there were very few to no women in the assistant superintendent's position, or superintendent's position. It's a responsibility that I don't take lightly."

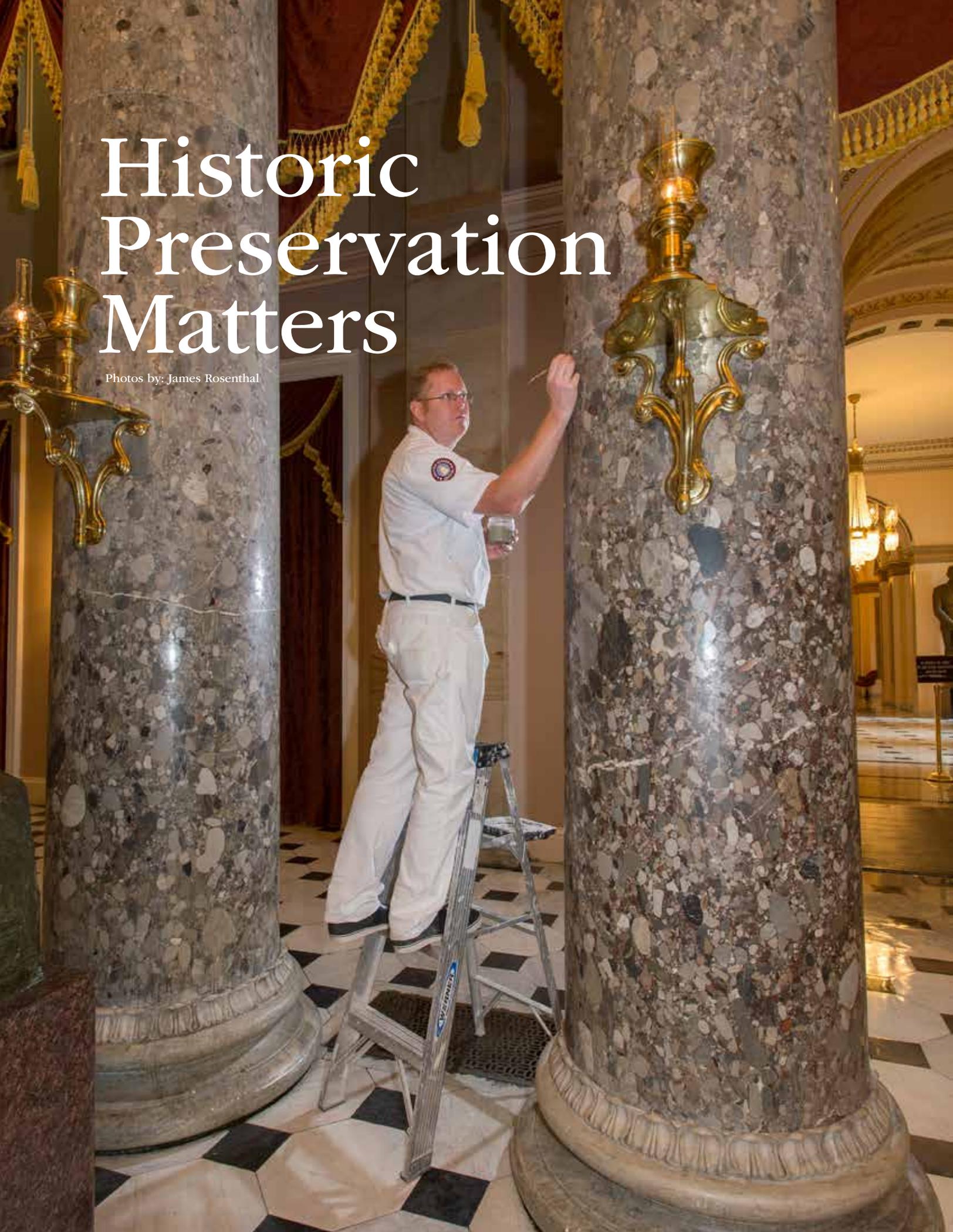
DT: "I would definitely say to stay focused. Don't just follow your heart — also follow your strengths. And be creative! Use your creativity because it helps you stand out. Just be you."

SA: "Focus on what you can control and what you can influence — and know the difference between the two. If you can't influence something and you can't control something, then you probably shouldn't spend a lot of time on it. Look at every interaction and experience as an opportunity to learn and grow. Having a positive attitude and not letting things overwhelm you is important. Take ownership for your attitude, your life, responsibilities and career."

— *By Kristen Frederick*

Historic Preservation Matters

Photos by: James Rosenthal



The Architect of the Capitol's (AOC) Historic Preservation Officer, Mary Oerhlein, offers a simple explanation for why historic preservation should matter to every AOC employee. "As the most important building in the country and the symbol of our democratic nation, the U.S. Capitol needs to be here 500 years from now," she said. "We need to be conscious of what we do every day that could impact the life of the building."

What is Historic Preservation?

According to Oerhlein, historic preservation on one level is understanding and appreciating history and what it teaches us about ourselves. However, preservation also means taking action.

"It's the process of maintaining and preserving our heritage assets, which at the U.S. Capitol include the buildings, grounds, memorials, monuments, statuary, artwork, furniture, chandeliers, mirrors, and even historic plant species at the Botanic Garden," said Oerhlein.

Because the U.S. Capitol and most of the other buildings under the jurisdiction of the Architect of the Capitol are working office buildings, AOC employees must be mindful that their work to support the occupants does not damage or destroy the parts of the buildings that are architecturally or historically significant.

"While our buildings need to have everything that a modern office needs to function like televisions and computers," said Oerhlein, "we can't mindlessly put an electrical outlet in the middle of a wall with decorative painting or remove or add features that will alter the historic appearance of the space."

Matthew McDonald, Painter/Decorator, touches up the paint hiding the flat cable on a column in Statuary Hall.

"I try to work with everyone in all of the jurisdictions and shops to make sure that they are thinking about preservation in everything they do," Oerhlein continued. "It could be something as simple as stripping paint off a wall — but in the process of stripping paint off the wall, you can lose the entire history of the color and finishes used to decorate the space."

"I try to reach out to the people who are actually touching the buildings every day to help them accomplish what they need to accomplish, but in ways that will have the least impact."

What's Hiding in National Statuary Hall?

Next time you're in Statuary Hall on the second floor of the U.S. Capitol near the House Chamber, look closely at the windows behind the statues of Jefferson Davis and Uriah Milton Rose on the east side of the room. They may look like windows, but they're not.

In the late 1990s, when the demand for electricity outgrew the method for supplying it to Statuary Hall, the AOC came up with a creative solution for solving the problem without intruding on the room's historic look and feel. The fake windows — there are four of them in Statuary Hall — are actually cubbyholes for electrical equipment used by the media and others during special events in Statuary Hall.

Chris King, Electrical Supervisor, finds Mary Oerhlein's input helpful. "Mary helps us make sure that what we are doing protects what is historically significant as much as possible."



Chris King, Electrical Division Supervisor, and Dwayne Thomas, Facilities Operations Specialist, point out the hidden cubbyholes for electrical and media equipment in Statuary Hall.

On either side of Statuary Hall are what appear to be tall, square sandstone columns — but they're actually speakers for when amplification is needed in the room during special programs.

"You don't want 10-foot-tall black speakers detracting from the architecture of the room or the statues," said Matthew McDonald, Painter/Decorator, who has been with the AOC for nearly 12 years. "We were asked to paint them to look like the walls."



Karin Johnston, CVC Exhibits Registrar, and Diane Riley, CVC Exhibits Coordinator, check the lighting in one of the display cases in Exhibition Hall in the Capitol Visitor Center.

We Take Care of Our Loans

The Capitol Visitor Center's (CVC) Exhibits and Education staff members take great care to preserve the original documents and artifacts that are on display in Exhibition Hall.

"We follow the guidelines of our lenders, which are primarily the Library of Congress and the National Archives, to care for the documents and artifacts," said Karin Johnston, CVC Exhibits Registrar. "We want to preserve the documents and artifacts so that they can be kept on display for as long as possible so that as many people as possible can see them."

Lighting restrictions necessitate the CVC's rule prohibiting photography in Exhibition Hall. However, Johnston has worked with experts in the field to ensure that the lighting in the display cases is as bright as possible so that visitors may see the documents and artifacts clearly. "Advances in lighting science even allow us to light documents in the same case at different levels," Johnston said.

Also required by lenders, an HVAC system keeps each case's atmospheric environment at a specific temperature and humidity range. The system is monitored 24/7, and Johnston works with the Capitol Building's organizational units, including HVAC, plumbing and electrical, to keep the system as consistent as possible.

The AOC also came up with creative solutions for hiding wires leading to the lamps on the columns in Statuary Hall, which used to be oil-burning. They are now wired for electricity, but you will probably never see the wires. The flat cable assembly is hidden by expert painting that makes it blend into the columns.

How Do We Teach People About Historic Preservation?

Visitors learn a lot about historic preservation at the Capitol Visitor Center's (CVC) Exhibition Hall. The

six history alcoves on the west side of Exhibition Hall hold scale models of the U.S. Capitol and grounds that show their expansion and architectural history.

"The models of the campus, the drawings and the images of the U.S. Capitol help to educate people about the history of the building and how it has changed over time due to expansions and changing aesthetics," said Diane Riley, CVC Exhibits Coordinator.

The touchable scale model of the U.S. Capitol Dome, which is appealing to children and adults of all ages, provides a great way for visitors to get close to the structural details of the Dome. "The Dome model gets people talking about the actual architecture of the U.S. Capitol," said Riley.

A posted explanation near the touchable objects along the east wall of Exhibition Hall reminds visitors that touching historic objects can



Replica of the snake door pulls at the House Chamber.

cause damage. Visitors are encouraged to touch these models and look for the real things when they tour the U.S. Capitol. For example, visitors can touch a replica of the snake door pulls for the House Chamber or a facsimile of a bronze bird's nest from one of the ornate railings on the north and south staircases in the House and Senate wings.

A special segment of the "Behind the Scenes" section in the southwest corner of Exhibition Hall highlights some of the AOC employees from the past and present. These employees worked and continue to work to document, interpret and preserve the history of Congress, restore the U.S. Capitol's historic spaces and conserve its works of art.

"Historic preservation doesn't mean that you stop time," Oehrlein concluded. "It simply means that we continue to use the buildings without damaging or destroying those parts that are architecturally or historically significant."

— *By Sharon Gang*

A Conversation with Ellen Stanton — Volunteering for Historic Preservation

As a volunteer, CVC Public Programs Coordinator Ellen Stanton serves on the Ad Hoc Fort Ward Park and Museum Area Stakeholder Advisory Group. Just like at the U.S. Capitol, the big issue at the popular Fort Ward Park in Alexandria, Virginia, is how to integrate varied uses while respecting the history and culture of the site.

What got you started at Fort Ward?

"I was appointed to the Alexandria Historic Resources Commission, and served for 10 years — six years as Chair. I was then asked to serve on the Ad Hoc Advisory Group for Fort Ward Park and Museum."



What is there to see at Fort Ward?

"Fort Ward is the best preserved of the Union forts and batteries system that ringed Washington, D.C., during the Civil War. The Fort Ward Museum interprets the site's history. Recently, the museum has begun addressing the history of the vibrant African-American community that existed at Fort Ward in the late 19th and first half of the 20th centuries.

The park is a great recreational area, used by walkers, runners, dog walkers and picnickers. There's even an arena for outdoor events."

What is the role of the Ad Hoc Group you serve on?

"We are helping the City of Alexandria develop a management plan that balances the various uses of the park. For example, we're discussing issues at the museum, which definitely needs to be updated. It's way too small, especially now that the city has discovered more about the history of the site through conducting archaeological studies. There's not a lot of space at the park, and we don't want to restrict biking or hiking, but we also have cultural sites within the park that need to be preserved, interpreted and understood."

Why volunteer?

"Volunteering is a wonderful way to get to know your neighborhood. What I do is fun, and I have become very involved in my community."

For more information about the Fort Ward Museum and Historic site, go to: www.alexandriava.gov/FortWard.



National Treasure

A Gem of a Garden on Capitol Hill



Photos by: Chuck Badal

As Congress meets in the halls of the U.S. Capitol, a small group of AOC employees toil in the heat a few hundred yards away to help a living national treasure thrive in an urban center. This is the National Garden at the U.S. Botanic Garden.



Laborer Amy Britton helps keep the National Garden organic by cleaning the water features by hand. Inset: Bill McLaughlin in the National Garden.

outdoor amphitheater that serves as a gathering place for educational programs and provides a spectacular view of the U.S. Botanic Garden Conservatory and the Capitol Dome.

Conceived as an outdoor laboratory for gardening in harmony with natural ecosystems, construction on the National Garden began in October 2001. Five years later, the National Garden opened to the public on October 1, 2006. It provides “living laboratories” for environmental, horticultural and botanical education in a contemplative setting.

Bill McLaughlin, U.S. Botanic Garden Plant Curator, has been there from its opening, helping guide the plant selection and placement while providing overall guidance to the philosophy of the National Garden.

“We were sustainable before sustainable was cool,” said McLaughlin. “There is no pop-up irrigation — it decides what grows where — and it can become wasteful. We hand water — you get fewer weeds. But we have a lot of space, and not a lot of gardeners — thank goodness for our volunteers.”

This focus on sustainable gardening is even true within the Rose Garden, which traditionally was not believed to be possible. However, thanks in large part to the efforts of Gardener Margaret Atwell, the Rose Garden in

Adjacent to the U.S. Botanic Garden Conservatory building, the three-acre National Garden highlights the amazing diversity of American plants with an emphasis on the plants native to the mid-Atlantic region.

The National Garden has a number of major features, including the Regional Garden, the Rose Garden, the Butterfly Garden, the First Ladies Water Garden and the Lawn Terrace. In addition, there is an

The Regional Garden is a special gem within the National Garden. It is home to many unique and rare plants, all of which are native to the mid-Atlantic.



the National Garden is becoming a model and resource for mid-Atlantic gardeners, demonstrating how roses can be grown and thrive in a sustainable manner.

As part of this sustainable focus, the Rose Garden, and the entire National Garden, practice integrated pest management, also known as IPM. This management of pests focuses on using natural and organic methods. Chemicals are only used as a last resort, and only on a very limited basis. The Rose Garden is also different from others because it features self-sowing annuals that bring in pollinators and helpful insects that attack predatory insects.

The Regional Garden is a special gem within the National Garden. It is home to many unique and rare plants, all of which are native to the mid-Atlantic. The Regional Garden itself mirrors the mid-Atlantic, including two basic types of soils — piedmont and coastal plain. These two soils allow the Regional Garden to serve as a microcosm of the entire region.

“It has a real naturalness to it,” said McLaughlin. “We have two flora, but we didn’t want it to feel like two different gardens, so we also feature some plants that grow in both soils to help tie the features together.”

Among the plants that McLaughlin highlights within this unique environment is the Longleaf Pine (*Pinus palustris*), a tree that is naturally fire resistant. Natural wildfire favors this species by killing other trees, leading to open Longleaf Pine forests. A Longleaf Pine takes 100 to 150 years to become full size and may live to 500 years old.

This tree played a critical role in the history of the United States, serving as a crop that was the source of naval stores including resin, turpentine and timber used for shipbuilding. The Longleaf Pine now occupies only about 5 percent of its former lands in the Southeast, but its forests are rich in biodiversity. The Red-cockaded Woodpecker is dependent on Longleaf Pine forests and is now endangered as a result of this decline.

Another overlooked area within the coastal plain section of the Regional Garden is the distinctive bog. The plants in this bog are accustomed to regular fires and poor, wet soils in their native habitat. Included in this group are carnivorous plants (including Venus flytraps and pitcher plants), orchids and a diversity of flowering plants and grasses.

Gardner Margaret Atwell has the lead for caring for the roses of the National Garden.



The Rose Garden is also different from others as it features self-sowing annuals that bring in pollinators and helpful insects that attack predatory insects.





The National Garden highlights the amazing diversity of American plants with an emphasis on the plants native to the mid-Atlantic region.

Gardner Nathan Cromley plays a lead role in maintaining the National Garden.

While the garden is home to these treasured plants, it is also home to an abundance of pollinators that are attracted to both the plants of the Butterfly Garden and the native plants of the Regional Garden.

“All native plants feed native insects. We want the National Garden to be alive with insects,” said McLaughlin. These plants include the milkweed that supports monarch butterflies and oaks that can support up to 400 insect larvae types.



While the garden is a living museum, providing a wealth of information for the casual visitor as well as the professional gardener and nursery owner, it is also a beautiful oasis and respite within the center of the city.



Plant Records Technician Jaclyn de León ensures the plants are documented and helps inform the public with plant labels.

professional gardener and nursery owner, it is also a beautiful oasis and respite within the center of the city.

The beauty comes both from nature and the help it receives from the U.S. Botanic Garden staff, such as Atwell. “It is an outlet for being artistic. All the time I have to be thinking about the form and the composition and the color — how we are going to position the plants and how are they going to look,” said Atwell.

The garden continues to mature and develop and is now entering a refinement phase as the staff learns from, and studies, the success of the plants within the garden. The garden will also change as trees grow, casting more shade, and the plants will be adapted to the ever-changing environmental conditions.

“This is a garden for all seasons,” said McLaughlin. “Fall is my favorite time of year, when we are fortunate enough to live in one of the few places on earth that see the change of foliage.”

Whether you want inspiration and information for your garden, want to learn about the importance of pollinators or simply want to take a scenic nature walk steps from the Capitol — the National Garden is a treasure for everyone.

— *By Matt Guilfoyle*

The commitment to regional natives even continues into the water features of the Regional Garden. The aquatic plants are native, as are the dollar sunfish in the water. The limited depth of the water also contributes to growth of algae within the pond and stream. This problem is

taken care of by the hard work of the U.S. Botanic Garden team who hand muck the algae rather than use any chemicals.

While the garden is a living museum, providing a wealth of information for the casual visitor as well as the

SPOTLIGHT ON:

Robert A. Taft Memorial and Carillon

Historic buildings, artwork, statues and memorials – just a few of the many wonderful things you can see and enjoy on Capitol Hill. But there’s one memorial that allows those nearby to enjoy it before they see it. Chances are you’ve heard its bells, but weren’t quite sure where the sound was coming from.



Photos by: Susanne Bledsoe

The bells are part of the Robert A. Taft Memorial and Carillon. And there aren’t just a few of them – a total of 27 bells hang in the upper part of the memorial’s tower. Cast in Annecy, France, the bells are among the finest in the world. The memorial was designed by architect Douglas W. Orr and includes a Tennessee marble tower and 10-foot bronze statue of Senator Robert A. Taft sculpted by Wheeler Williams. The memorial also features a fountain where jets of water flow into a basin that encircles the memorial’s base. The memorial is located on Constitution Avenue between New Jersey Avenue and First Street, NW.

Taft (September 8, 1889 - July 31, 1953) was the first child born to William Howard Taft, the 26th President and Chief Justice of the Supreme Court. The younger Taft graduated first in his class at Yale and Harvard Law School and his political career began in the Ohio House of Representatives. In 1938 he was elected to the Senate and served until his death in July 1953.

Taft was a candidate for the Republican presidential nomination three times, but was never able to secure his party’s nomination. Despite his failed bids to become president, Taft enjoyed a successful career in the Senate. He was often referred to as “Mr. Republican” for his ability to unify the Republican Party and retained a reputation as the most powerful member of Congress throughout his career. In 1957, a committee recognized Taft — along with Henry Clay, John C. Calhoun, Daniel Webster and Robert La Follette — as one of five outstanding senators of all time.

The memorial was dedicated to the late senator in 1959. A crowd of 5,000 joined President Dwight Eisenhower, former President Herbert Hoover and Vice President Richard Nixon to honor a man that “personified the American concept of human liberty, and enriched and ennobled all that he touched,” a description included in the ceremony’s program.

“Despite the repairs needed, the AOC continues to ensure that the memorial remains a fitting tribute to Senator Taft’s life and his many accomplishments.”

The memorial and carillon were transferred to the Architect of the Capitol for care and maintenance at the same time that it was formally accepted by the Senate during the dedication ceremony. The AOC has been looking after the memorial and carillon ever since. It’s a team effort as almost every division of the Senate Office Buildings is involved in maintaining the memorial, including the masonry, electrical, plumbing, sheet metal, HVAC and labor divisions. Senate Office Buildings also procures a carillonneur to play on the Fourth of July each year. Capitol Grounds plays a role too, as employees care for the grounds around the memorial and maintain the irrigation systems and fountain that surround the bell tower.

The AOC plans to restore the memorial and carillon in the coming years, as weather and age have taken their toll and the memorial is required to meet new safety requirements. Plans for the restoration include repairing the memorial tower’s exterior stone, restoring the structure of the bells and replacing the plaza’s cracked stone and pavement surrounding the tower. Upgrades will be made to the internal access stairs and hatch to allow for safe and easy access to the bells and the tower’s roof.



The fountain will receive several upgrades during the renovation that will improve the basin and drainage system. Despite the repairs needed, the AOC continues to ensure that the memorial remains a fitting tribute to Senator Taft’s life and his many accomplishments.

The Robert A. Taft Memorial and Carillon, located on Constitution Avenue, includes a Tennessee marble tower and 10-foot bronze statue of Senator Robert A. Taft.

Not sure what a carillon is? Read the interview with the Capitol’s Carillonneur on page 18 for details on the carillon and how it works!



Meet the Capitol's Carillonneur

Capitol Hill, with its rich history and iconic buildings, allows for an eclectic mix of professions. Jim Saenger, the Capitol's Carillonneur, has perhaps one of the most unique and least visible jobs on the Hill. His contractual agreement with the Architect of the Capitol, directed by the 1963 Senate Concurrent Resolution 25, states that he must annually play the Taft Carillon on July Fourth at 2 p.m. His recent interview provided a glimpse into his life as the Capitol's Carillonneur and an education on the carillon itself.

The carillon is a unique instrument that isn't as well known as other instruments. Tell us how a carillon works and describe its different features.

For me, the carillon is one of the more fun instruments to play. You have to think of it as a big keyboard instrument made out of bells. It's generally played from a large keyboard that resembles a loom in proportion and size. The carillon at the Taft Memorial has four possible functions, more or less typical for many installations. The first and most noticed function is the striking clock, which plays a tune and sounds the hours on the "bourdon" bell, the largest bell in the instrument. The second function is an automatic player that can be programmed to play simple tunes. The third function is the manual playing option. It's used to play music for special occasions. Lastly, the largest bell is mounted in a way that allows it to swing. Weighing seven tons, the Taft Carillon has the largest swinging bell in Washington, D.C.

"When I'm done playing there's always a moment when I realize that I've been part of a very significant event."

Most people probably aren't aware of how many carillons there are nearby. How many exist in Washington, D.C. and the surrounding areas?

The Taft Memorial, installed in 1958, contains the first carillon installed in Washington, D.C. Earlier in the 1950s, the Netherlands Carillon was installed in Arlington, Va. In the 1960s, both the Washington Cathedral and National Shrine of the Immaculate Conception received large carillons. St. Luke's Methodist Church on Wisconsin Avenue also has a 30-bell instrument. The National Zoo has a smaller, high-pitched installation. For both number and weight of carillon bells, Washington, D.C., has more than any other city in the world.

What's the most challenging feature of playing the carillon?

The carillon can be tricky, because it is impossible to know how it sounds for the listener outside. A standard carillon has both manual and pedal keys, so you have the coordination requirements of the organ with the expression options of the piano.

How many carillon players exist?

At last count, there were about 250 of us in North America, with a similar number in Europe. There are more of us than you might think. You just don't see us — we are heard and not seen.

How did your interest in carillons start?

I grew up on a farm in eastern Pennsylvania and started playing the piano with my mother and then local teachers, working into the organ. The piano and organ, both keyboard instruments, were always interesting to me, especially the mechanics, so the carillon seemed like something to investigate. I first encountered a carillon at the age of 11 while checking out an organ installation. Organ building from a technical and mechanical standpoint was always interesting to me, so I did an apprenticeship in Bonn, Germany, in the late 1970s. I have played carillons all over the world including the United States, Germany, Belgium, the Netherlands, France and Switzerland.

What do you enjoy most when playing the carillon?

The music written specifically for the carillon seems most interesting to me. Most of this material is newer, since the 1950s. Arrangements of popular music will be recognized, but the real capabilities of the instrument can best be appreciated through its own literature.

How did you become the Carillonneur for the Capitol?

As a student of the carillon in Valley Forge, Pennsylvania, I became curious about other carillons close to home. I made inquiries about the Taft Carillon and then made arrangements to visit — that was in 1974 and I've been playing at the Capitol ever since.

Carillonneur Jim Saenger explains the many functions of the Taft Carillon.

**How often do you play at the Capitol?**

I play annually on the Fourth of July and have played at two inaugurations, for Presidents Carter and Reagan as well as an Easter recital in 1974. We tried out some holiday recitals in the 1970s, but Capitol Hill was often deserted in terms of a potential audience. I am available on an on-call basis, also for maintenance and adjustments.

What songs do you play on the Fourth of July?

I am required to play three pieces every year: the National Anthem, America and America the Beautiful. I also fill out the recital with other arrangements and literature to mark the special occasion.

What emotions arise when you play for such historic, national events like the presidential inauguration?

It's an honor and privilege to play for these events and, indeed, for Congress. As the only musician playing on the Fourth of July, the emotional content is a quiet and businesslike responsibility. You don't see or have a direct interaction with the audience when you play the carillon. Still, every event is interesting and exciting because you never know who you're going to meet and with access to the Capitol changing over the years, just getting here can be an experience. When I'm done playing there's always a moment when I realize that I've been part of a very significant event.

— *By Erin Nelson*

The Taft Memorial includes a fountain where jets of water flow into a basin that encircles the memorial's base.



Restoring The Dome

The United States Capitol Dome, constructed of cast iron more than 150 years ago, has not undergone a complete restoration since 1960. Due to age and weather, it is now plagued by more than 1,000 cracks and weather-related deficiencies. A multi-year repair and restoration project is underway. Take a closer look at some of the work:



1

Dome Skirt

Restored in 2012, work included removing lead-based paint, metal stitching cracks in ironwork and repainting.



2

Peristyle

Thirty-six hollow cast iron columns, some of which serve as downspouts, will be stripped of paint, repaired and repainted.



3

Boilerplate

1000+ cracks at this level, and throughout the exterior of the Dome, will be "stitched" and "locked" together.

4

Windows

There are 108 windows in the Dome. Some are cracked and will be removed and replaced, while others will be repaired in place.



5

Ornamentation

There are 80-pound acorns and other architectural cast-iron decorations that have rusted, which will require restoration.



6

Tholos

The Tholos includes 12 windows, 12 columns and a cast iron balustrade that will be completely restored.



7

Statue of Freedom

The statue underwent cleaning and repairs in 2012. It will not be covered during the exterior restoration; however, the statue's base and pedestal will be conserved.



8

Interstitial Space

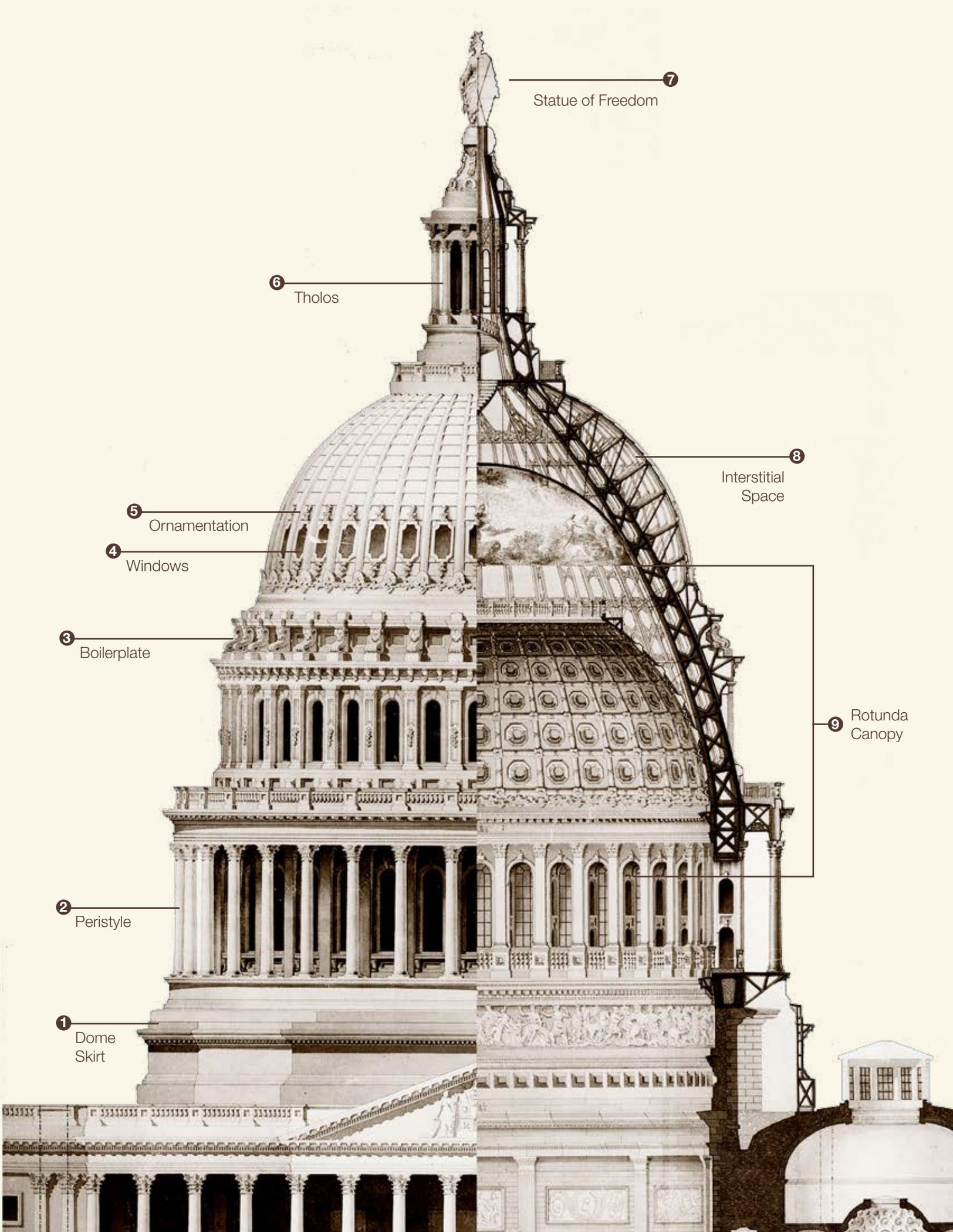
This area, between the inner and outer domes, will undergo safety, mechanical, electrical and other code-related upgrades during the restoration.



9

Rotunda Canopy

To protect visitors and art below, a protective canopy will be placed within the Rotunda during the exterior restoration.



1
Dome Skirt

2
Peristyle

3
Boilerplate

4
Windows

5
Ornamentation

6
Tholos

7
Statue of Freedom

8
Interstitial Space

9
Rotunda Canopy



Completed Work

Restoration of the Dome Skirt was completed on time and under budget in 2012. This work included repairing and restoring historic ironwork, sandstone and brick masonry. In addition, old paint was removed from the interior and exterior of the Dome Skirt and repainted.



Ongoing Work

Work on the exterior Dome is underway. This project is a critical step for stopping the current level of deterioration in the Dome's cast iron as well as ensuring the protection of the interior of the Dome and Rotunda. The last significant exterior renovation of the Dome

was performed in 1960, when it was stripped of its paint so the ironwork could be repaired and primed with a rust inhibitor. As part of its comprehensive project planning process, the AOC is undertaking a similar renovation. The restoration project includes the building of scaffolding and access systems to reach the work, the removal and disposal of old paint, repair and recasting of the cast iron and the caulking and repainting of all exterior surfaces.



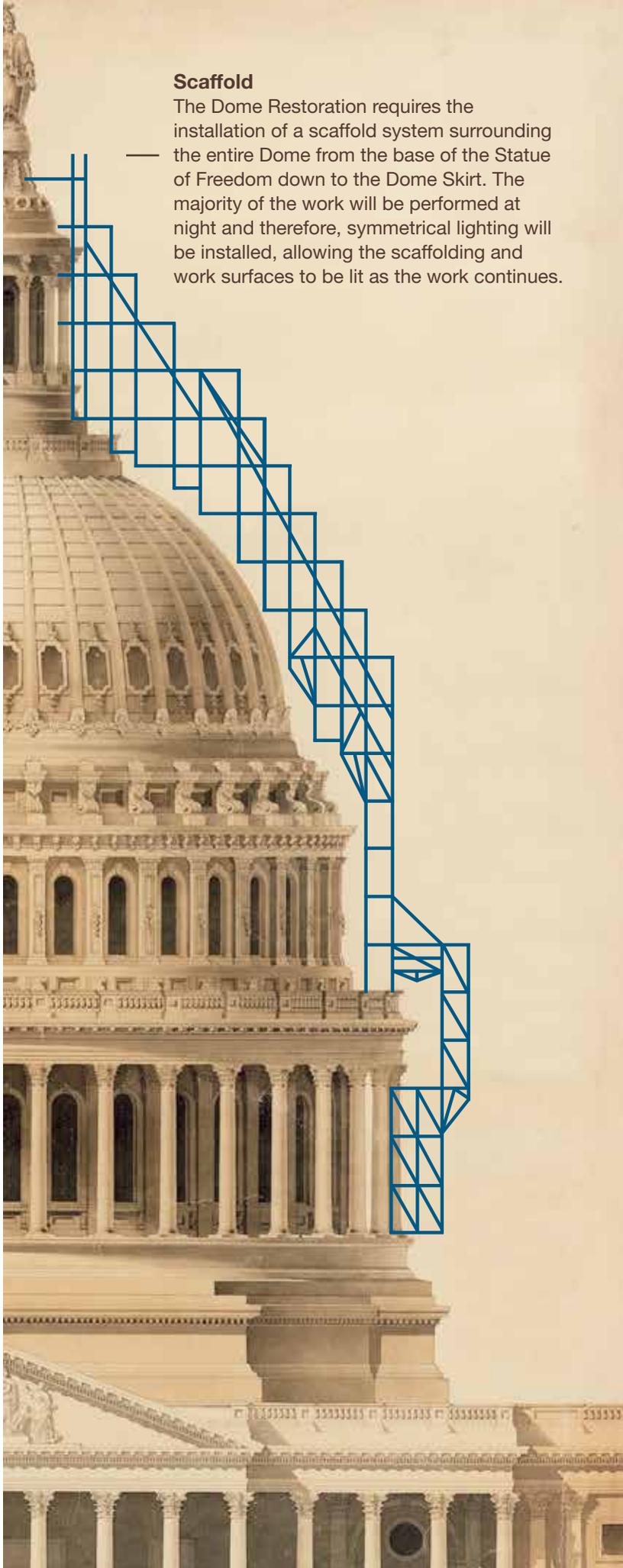
Planned Work

Future planned stages, subject to funding, include restoration work within the Capitol Rotunda. The work will restore the interior walls, painted columns and pilasters and the coffered ceiling that have sustained water damage and paint delamination. Over time, the infiltration

of humidity and moisture in the Rotunda has deteriorated the condition of the metal, allowing daylight to be visible through parts of the coffered ceiling. The work will also include upgrading the Rotunda's mechanical and electrical systems to current codes and installing a new fire alarm and communications systems.

Scaffold

The Dome Restoration requires the installation of a scaffold system surrounding the entire Dome from the base of the Statue of Freedom down to the Dome Skirt. The majority of the work will be performed at night and therefore, symmetrical lighting will be installed, allowing the scaffolding and work surfaces to be lit as the work continues.





AOC CORE VALUE:

TEAM UP TO CLEAN UP

Photos by: James Rosenthal

Charles Riehl (left), Bobby Brown (center) and Anwar Wilson (right) keep the Rayburn Building shining for Congress.

Every morning, the majority of the 30,000 employees who work on Capitol Hill arrive at their offices to find trash cans emptied, floors vacuumed and bathrooms cleaned. Every night, more than 500 employees at the Architect of the Capitol commit to ensuring the buildings across the Capitol campus are ready to host the business of Congress and the Supreme Court by morning.

While many of us throughout the AOC regularly work with customers who often express their appreciation for services provided, these dedicated employees who work at night are behind the scenes, when few others are around. In the House Office Buildings, AOC employees work together to ensure the majesty and grandeur of buildings we maintain shine each morning.

Arriving around 10 each evening, the daily tasks of the House night labor divisions and cleaning crews may vary — from cleaning congressional rooms and bathrooms to floor maintenance — but their goal remains the same:

“We get the buildings prepared for the next day. We ensure everything is clean and ready to go,” said Charles

Riehl, Laborer for the Rayburn House Office Building’s night labor division. It was 5:45 on a cold February morning, and he was wrapping up his shift in the Rayburn Building.

With more than 4.5 million square feet of House office buildings, cleaning these spaces is no small order. Riehl is able to accomplish this mission thanks to the help of his team.



“I’ve always liked working as a team, and that’s what we do here. I love it. We all get together and do what is needed to get the job done.”

— Tawana Briscoe

“I’ve been here five years, and over that time the Rayburn night labor division, as a whole, has come a long way from when I first started in terms of teamwork. We’ve come to realize one person can’t change something, we have to work together,” said Riehl.

Working together is necessary throughout all of the House office buildings, and in addition to helping the work get done faster and better, it makes doing the work more fun.

“I’ve always liked working as a team, and that’s what we do here. I love it. We all get together and do what is needed to get the job done,” said Tawana Briscoe who works with her team to ensure the Longworth House Office Building is cleaned each night.

The high quality of cleanliness expected in the buildings of

Capitol Hill means the work can be challenging, especially when it also comes with a change in sleeping habits.

Barbara Whitaker joined the AOC’s cleaning division for the Cannon House Office Building’s night shift in 2010, after she had retired from 37 years working at Howard University.

“I was bored sitting at home, I needed to get back out there,” Whitaker said. She had not worked the night shift in her previous 37 years of work, so it took her time to adjust.

“You have to grow into it here,” she said. “When I first started working [at the AOC], it felt hectic. There are high standards for work here and I wasn’t sure I was going to be able to stick with it. But I had a great supervisor and she told me to hang in there.”

For Riehl, it was a different challenge. Without the vast experience that Whitaker had, he coped with tackling his first “big job.”

“Being here has been a learning experience, I’ve matured a lot and grown up in the five years I’ve worked for the AOC.”

Now, working as a team comes naturally for Whitaker, Riehl and Briscoe. And the House Office Buildings benefit from a team that works cohesively and supports each other to get the job done.

“There are some great people here, and we interact well,” said Whitaker. “If someone is out, we step up and take on their work. I volunteer where needed after I’ve completed my work.”

“If I see something that needs to be done I try to help. That’s how I work as a team,” said Briscoe.

From volunteering to count towels, signing up to help with the office moves, or serving as the chairperson for the JOSH Committee’s night shift, Briscoe pitches in wherever help is needed. In doing so, she sees it as a challenge, “and I like challenges,” she said.

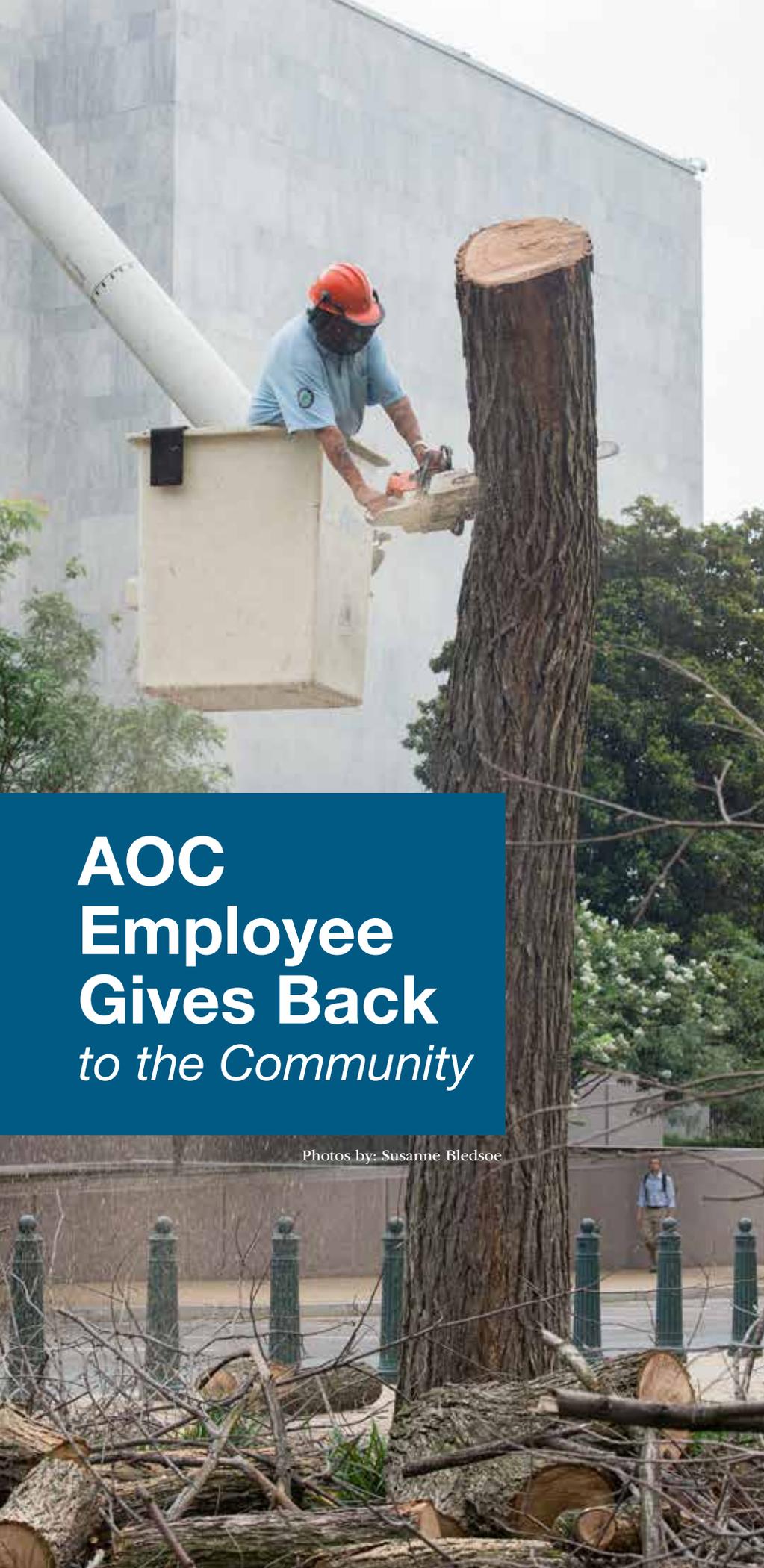
The hard work of the AOC’s night shift employees may often go unseen, but it does not go unnoticed. Charles Riehl, Barbara Whitaker and



Angela Lee, Barbara Whitaker and Kisia Beckham work together through the night to ensure the Cannon House Office Building is clean before staff and visitors arrive.

Tawana Briscoe were all recognized in 2013 as part of the House Office Buildings Peer Recognition Program. Through this program, employees can be recognized by their peers for one of five traits: reliability, team player, ingenuity/creativity, quality of work and initiative.

— By Lori Taylor



AOC Employee Gives Back *to the Community*

Photos by: Susanne Bledsoe

Buddy Paddy spends his days caring for the trees on Capitol Hill as a Tree Surgeon with the AOC Capitol Grounds. His job involves examining approximately 4,500 trees throughout the year to ensure that they are healthy and continue growing to maturity. His evenings are spent in much the same way, as he volunteers his time helping others recover from drug and alcohol addictions in hopes of seeing them live longer, healthier lives.

Paddy is the Executive Director for Champ House Recovery, Inc., a non-profit halfway house that offers a program based on the 12-step approach of Alcoholics Anonymous (A.A.). The house, located in Bowie, Maryland, was established in 1992 by Paul Champagne to “help people find sobriety from the use of alcohol and drugs.”

The house can hold up to 16 residents and that number often fluctuates depending on the weather and the economy. It is only open to males and requires a one-time administration fee and weekly rent. The rent covers living quarters and an evening meal. Residents are encouraged to have a job — this helps them pay the rent, while also instilling discipline and structure into their lives, leading to a better chance of sobriety once they leave the house. Each new resident is paired with a sponsor who helps them complete the program’s 12 steps.

“For the ones that successfully complete the program, it’s incredibly exciting to watch them transform from the lowest place of their lives to a new life full of hope and purpose.”

Sponsors most often play the roles of friend and mentor. They encourage residents on their path to recovery and maintain an honest, open line of communication to remind residents of their ultimate goal — sobriety.

The program is designed to help those who have a strong desire to stop abusing drugs and alcohol. Residents commit to living at the house for 90 days and are required to attend daily A.A. meetings. Even after leaving the house, past residents can participate in the alumni program and often return to attend and volunteer for special events.

There are approximately 10 regular volunteers who help keep the house open. There is only one paid position — the cook. Paddy jokingly admits that no one would want to eat his cooking, making it necessary to fund this essential position. And while the work of all the house volunteers is crucial to the success of residents, it is dinnertime that provides important interaction between residents and sponsors, allowing for moments of reflection and encouragement.

Paddy makes it a priority to attend dinner, “I like to say we’re the Waltons.” The group gathers around the dinner table to discuss their day. Dinners provide a chance to participate in an environment resembling social interactions that residents will encounter once they leave the house. Getting back into society plays a large role in one’s recovery process, as does giving back to society. “The key to sobriety is that you’ve got to give it away to keep it,” said Paddy, and volunteering at the house is his way of giving back.

Paddy has achieved 27 years of uninterrupted sobriety in the 12-step program. The declaration of his successful recovery is followed by a simple question and answer on his sobriety, “You know how I did it? One day at a time.” Paddy admitted that 27 years ago the thought of future decades of sobriety would not have seemed possible, but



Paddy spends 20 hours a week volunteering at the Champ House in Bowie, Maryland, helping others overcome their addictions to drugs and alcohol.

recovery is an ongoing process. His volunteer work at the Champ House serves as a reminder of his own journey and how far he has come.

He lived at the Champ House for six years to help run the program after its founder passed away. He spent all of his free time at the house, helping others complete the program. He moved out two years ago after marrying his wife Lisa, but still continues to spend about 20 hours a week volunteering at the house. There are meetings to attend and tasks to complete, but his biggest priority is staying involved in the lives of those living at the house.

When asked what his favorite thing about volunteering is, Paddy describes the powerful impact of watching the lives of others undergo such dramatic changes. “New people are always coming in. For the ones that successfully complete the program, it’s incredibly exciting to watch them transform from the lowest place of their lives to a new life full of hope and purpose,” he said. That impact serves as a great reminder and source of inspiration to all residents, past and present, and is why so many dedicate their time to those that enter the Champ House seeking a successful sobriety story of their own.

— *By Erin Nelson*

For more information on the Champ House, visit its website at www.champhouserecovery.com.



AOC Communications & Congressional Relations
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Foundations & Perspectives is published by the Architect of the Capitol primarily for AOC employees. Questions regarding content and publication should be directed to AOC Communications & Congressional Relations at communications@aoc.gov, 202.228.1793 or U.S. Capitol, Room SB-15, Washington, DC 20515.

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Scaffolding starts its ascent up the Dome, starting with a tower from the West Front Grounds. The entire Dome scaffold is anticipated for completion in the fall of 2014.

